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| | 122 musicalia  |



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FR. CHOPINS Pianoforte-Werke

revidiert und mit Fingersatz versehen
(zum grössten Teil nach des Autors Notierungen)

von

Carl Mikuli.

Einzel-Ausgabe.

Band I. Mazurkas.

- No. 1. Op. 6 No. 1. *Fism.*
No. 2. Op. 6 No. 2. *Cism.*
No. 3. Op. 6 No. 3. *E.*
No. 4. Op. 6 No. 4. *Esm.*
No. 5. Op. 7 No. 1. *B.*
No. 6. Op. 7 No. 2. *Am.*
No. 7. Op. 7 No. 3. *Fm.*
No. 8. Op. 7 No. 4. *As.*
No. 9. Op. 7 No. 5. *C.*
No. 10. Op. 17 No. 1. *B.*
No. 11. Op. 17 No. 2. *Em.*
No. 12. Op. 17 No. 3. *As.*
No. 13. Op. 17 No. 4. *Am.*
No. 14. Op. 24 No. 1. *Gm.*
No. 15. Op. 24 No. 2. *C.*
No. 16. Op. 24 No. 3. *As.*
No. 17. Op. 24 No. 4. *Bm.*
No. 18. Op. 30 No. 1. *Cm.*
No. 19. Op. 30 No. 2. *Hm.*
No. 20. Op. 30 No. 3. *Des.*
No. 21. Op. 30 No. 4. *Cism.*
No. 22. Op. 33 No. 1. *Gism.*
No. 23. Op. 33 No. 2. *D.*
No. 24. Op. 33 No. 3. *C.*
No. 25. Op. 33 No. 4. *Hm.*
No. 26. Op. 41 No. 1. *Cism.*
No. 27. Op. 41 No. 2. *Em.*
No. 28. Op. 41 No. 3. *H.*
No. 29. Op. 41 No. 4. *As.*
No. 30. Op. 50 No. 1. *G.*
No. 31. Op. 50 No. 2. *As.*
No. 32. Op. 50 No. 3. *Cism.*
No. 33. Op. 56 No. 1. *H.*
No. 34. Op. 56 No. 2. *C.*
No. 35. Op. 56 No. 3. *Cm.*
No. 36. Op. 59 No. 1. *Am.*
No. 37. Op. 59 No. 2. *As.*
No. 38. Op. 59 No. 3. *Fism.*
No. 39. Op. 63 No. 1. *H.*
No. 40. Op. 63 No. 2. *Fm.*
No. 41. Op. 63 No. 3. *Cism.*
No. 42. Op. 67 No. 1. *G.*
No. 43. Op. 67 No. 2. *Gm.*
No. 44. Op. 67 No. 3. *C.*
No. 45. Op. 67 No. 4. *Am.*
No. 46. Op. 68 No. 1. *C.*
No. 47. Op. 68 No. 2. *Am.*
No. 48. Op. 68 No. 3. *F.*
No. 49. Op. 68 No. 4. *Fm.*
No. 50. (Notre temps No. 2.) *Am.*
No. 51. *Am.*

Band II. Nottornos.

- No. 1. Op. 9 No. 1. *Bm.*
No. 2. Op. 9 No. 2. *Es.*
No. 3. Op. 9 No. 3. *H.*
No. 4. Op. 15 No. 1. *F.*
No. 5. Op. 15 No. 2. *Fis.*
No. 6. Op. 15 No. 3. *Gm.*
No. 7. Op. 27 No. 1. *Cism.*
No. 8. Op. 27 No. 2. *Des.*
No. 9. Op. 32 No. 1. *H.*
No. 10. Op. 32 No. 2. *As.*
No. 11. Op. 37 No. 1. *Gm.*
No. 12. Op. 37 No. 2. *G.*
No. 13. Op. 48 No. 1. *Cm.*
No. 14. Op. 48 No. 2. *Fism.*
No. 15. Op. 55 No. 1. *Fm.*
No. 16. Op. 55 No. 2. *Es.*
No. 17. Op. 62 No. 1. *H.*
No. 18. Op. 62 No. 2. *E.*
No. 19. Op. 72 No. 1. *Em.*

Band III. Etuden.

- No. 1. Op. 10 No. 1. *C.*
No. 2. Op. 10 No. 2. *Am.*
No. 3. Op. 10 No. 3. *E.*
No. 4. Op. 10 No. 4. *Cism.*
No. 5. Op. 10 No. 5. *Ges.*
No. 6. Op. 10 No. 6. *Esm.*
No. 7. Op. 10 No. 7. *C.*
No. 8. Op. 10 No. 8. *F.*
No. 9. Op. 10 No. 9. *Fm.*
No. 10. Op. 10 No. 10. *As.*
No. 11. Op. 10 No. 11. *Es.*
No. 12. Op. 10 No. 12. *Cm.*
No. 13. Op. 25 No. 1. *As.*
No. 14. Op. 25 No. 2. *Fm.*
No. 15. Op. 25 No. 3. *F.*
No. 16. Op. 25 No. 4. *Am.*
No. 17. Op. 25 No. 5. *Em.*
No. 18. Op. 25 No. 6. *Gism.*
No. 19. Op. 25 No. 7. *Cism.*
No. 20. Op. 25 No. 8. *Des.*
No. 21. Op. 25 No. 9. *Ges.*
No. 22. Op. 25 No. 10. *Hm.*
No. 23. Op. 25 No. 11. *Am.*
No. 24. Op. 25 No. 12. *Cm.*
No. 25. *Fm.*
No. 26. *As.*
No. 27. *Des.*

Band IV. Balladen.

- No. 1. Op. 23. *Gm.*
No. 2. Op. 38. *F.*
No. 3. Op. 47. *As.*
No. 4. Op. 52. *Fm.*

Band V. Polonaisen.

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No. 2. Op. 26 No. 1. *Cism.*
No. 3. Op. 26 No. 2. *Esm.*
No. 4. Op. 40 No. 1. *A.*
No. 5. Op. 40 No. 2. *Cm.*
No. 6. Op. 44. *Fism.*
No. 7. Op. 53. *As.*
No. 8. Op. 61. *As.*
No. 9. Op. 71 No. 1. *Dm.*
No. 10. Op. 71 No. 2. *B.*
No. 11. Op. 71 No. 3. *Fm.*
No. 12. *Gism.*

Band VI. Praeludien.

- Praeludien No. 1—24. Op. 28.
Praeludium No. 25. Op. 45. *Cism.*

Band VII. Sonaten.

- No. 1. Op. 4. *Ca.*
No. 2. Op. 35. *Bm.*
No. 3. Op. 58. *Hm.*

Band VIII. Walzer.

- No. 1. Op. 18. *Es.*
No. 2. Op. 34 No. 1. *As.*
No. 3. Op. 34 No. 2. *Am.*
No. 4. Op. 34 No. 3. *E.*
No. 5. Op. 42. *As.*
No. 6. Op. 64 No. 1. *Des.*
No. 7. Op. 64 No. 2. *Cism.*
No. 8. Op. 64 No. 3. *As.*
No. 9. Op. 69 No. 1. *Fm.*
No. 10. Op. 69 No. 2. *Hm.*
No. 11. Op. 70 No. 1. *Ges.*
No. 12. Op. 70 No. 2. *Fm.*
No. 13. Op. 70 No. 3. *Des.*
No. 14. *Em.*
No. 15. *E.*

Band IX. Rondos.

- No. 1. Rondo. Op. 1. *Cm.*
No. 2. Rondo à la Mazurka. Op. 5. *F.*
No. 3. Krakowiak. Grosses Konzert-Rondo. Op. 14. *F.*
No. 4. Rondo. Op. 16. *Es.*
No. 5. Rondo. Op. 73. *C* (für zwei Pianoforte).

Band X. Scherzos.

- No. 1. Op. 20. *Hm.*
No. 2. Op. 31. *Bm.*
No. 3. Op. 39. *Cism.*
No. 4. Op. 54. *E.*

Band XI. Impromptus.

- No. 1. Op. 29. *As.*
No. 2. Op. 36. *Fis.*
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Band XII. Variationen.

- Là ci darem la mano. Op. 2. *B.*
Brillante Variationen. Op. 12. *B.*
Variationen über ein deutsches Thema. *E.*
Variation aus „Hexameron“. *E.*

Band XIII. Phantasien.

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No. 2. Phantasie. Op. 49. *Fm.*

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Verschiedene Werke.

- Bolero. Op. 19. *C.*
Tarantelle. Op. 43. *As.*
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Berceuse. Op. 57. *Des.*
Balkarole. Op. 60. *Fis.*
Trauermarsch. Op. 72 No. 2. *Cm.*
3 Ecossaisen. Op. 72 No. 3. 4. 5. *D—G—Des.*
Trauermarsch a. d. Sonate Op. 85. *Bm.*

Band XV. Konzerte.

- No. 1. Op. 11. *Em.*
No. 2. Op. 21. *Fm.*

Band XVI. Kammermusik.

- Introduktion und Polonaise für Pianoforte und Violoncell. Op. 3. *C.*
Trio für Pianoforte, Violine und Violoncell. Op. 8. *Gm.*
Sonate für Pianoforte und Violoncell. Op. 65. *Gm.*
Grosses Duo (Chopin u. A. Franc-homme, Op. 15) für Pianoforte und Violoncell. *E.*

Band XVII. Supplement.

- II. Pianoforte-Stimme von Carl Mikuli, als Ersatz der Orchesterbegleitung zu:
Op. 2. Variationen „Là ci darem la mano“.
Op. 11. Konzert No. 1.
Op. 13. Grosse Phantasie.
Op. 14. Krakowiak. Grosses Konzert-Rondo.
Op. 21. Konzert No. 2.
Op. 22. Grosse Polonaise.

Leipzig, Fr. Kistner.

Die Ergebnisse der Revision dieser Ausgabe sind Eigentum des Verlegers.

EMMA HORSFORD gewidmet.

BRILLANTE VARIATIONEN.

Introduction.

Allegro maestoso. ♩ = 118.

F. Chopin Op.12.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on five systems of grand staves (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and common time (C). The notation is highly detailed, featuring numerous fingerings (numbers 1-5) and dynamic markings such as *risoluto sf*, *con forza*, *cresc.*, *p*, *dolce*, *molto*, and *Red.* (likely a typo for *Red.* or *Red.*). The piece includes various musical techniques such as triplets, sixteenth-note runs, and slurs. The handwriting is elegant and characteristic of 19th-century musical notation. The page is aged and shows some wear, including creases and discoloration.

poco riten.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and a "poco riten." marking.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and a "Ped." marking.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and a "Ped." marking.

dim.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and a "dim." marking.

leggerissimo

rall.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings, a "tr" marking, and a "rall." marking.

Thema.

Ronde de Ludovic.

Allegro moderato.

sim. Jac.

Handwritten musical score for 'Thema. Ronde de Ludovic.' in 6/8 time, marked 'Allegro moderato'. The score is written for piano and includes various performance instructions and fingerings.

First System: Treble and bass staves. Treble staff begins with a melodic line, and the bass staff provides harmonic support. Performance markings include *pp* (pianissimo), *dolce* (sweetly), and *legato* (smoothly). Fingerings are indicated by numbers 1-5.

Second System: Continuation of the melody and accompaniment. Includes markings for *cresc.* (crescendo), *meno* (less), *rall.* (rallentando), and *f* (forte). The tempo marking *a tempo* is present.

Third System: Features a *riten.* (ritardando) marking. The melody continues with various ornaments and trills.

Fourth System: Includes a tempo marking of $\text{♩} = 92$. The music transitions to a *legato* section with a *p* (piano) dynamic. The bass staff has a *ff* (fortissimo) marking.

Fifth System: The final system on the page, ending with a double bar line and repeat signs. It includes a *ff* marking and a *ped.* (pedal) instruction.

5355. 5357.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides harmonic support. Performance markings include *Red.*, ** Red.*, and ** Red.*.

Second system of musical notation. The treble staff continues the melodic development. A handwritten note "Pauiale" is written above the staff. The bass staff includes a *sf* (sforzando) marking. Performance markings include *Red.*, ** Red.*, and ** Red.*.

Third system of musical notation. The treble staff features a *cresc.* (crescendo) marking. The bass staff includes a *rf* (ritardando) marking and a *p* (piano) marking. Performance markings include *Red.*, ** Red.*, and ** Red.*.

Fourth system of musical notation. The treble staff includes a *p* (piano) marking and a *poco* (poco) marking. The bass staff includes a *cresc.* (crescendo) marking. Performance markings include *Red.*, ** Red.*, and ** Red.*.

Fifth system of musical notation. The treble staff includes a *cresc.* (crescendo) marking. The bass staff includes a *p* (piano) marking and a *leggerissimo* (very light) marking. Performance markings include *Red.*, ** Red.*, and ** Red.*.

Sixth system of musical notation. The treble staff includes a *ff* (fortissimo) marking. The bass staff includes a *p* (piano) marking and a *ff* (fortissimo) marking. Performance markings include *Red.*, ** Red.*, and ** Red.*.

Scherzo. $\text{♩} = 66$.

pp

dim. e riten.

sf *f* *p* *f*

p. *cresc.*

pp *cresc.* *poco stretto* *dim.* *riten.*

dolcissimo *riten.* *pp* *rall.*

Ped. * *Ped.* *

Lento. $\text{♩} = 43$.

con anima

ten.

legato * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

lewa rcha

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

3 riten.

leggerissimo 8

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

leggerissimo 8

Ped. *

piccine *PC*

dolciss.

poco cresc.

Ped. * *Ped.* * *Ped.* * *Ped.* *

riten.

delicatiss.

Ped. *

a tempo *ten.* 543

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

p *dim.*

Ped. *

rall. *sempre dim.* *pp*

Ped. *

Scherzo vivace. $\text{♩} = 88.$ *pp*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

delicatiss.
poco rall.

a tempo
dolciss

ff

p

f

dolce

cresc.

leggiere

f

cresc.

5355. 5357.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. Pedal markings (Ped.) and asterisks (*) are used throughout the piece. The tempo and mood markings include *delicatiss.*, *poco rall.*, *a tempo*, *dolciss*, *ff*, *p*, *f*, *dolce*, *cresc.*, and *leggiere*. The piece concludes with the number 5355. 5357.

Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1: *pp* (pianissimo), *schertz.* (scherzando), *f* (forte), *cresc.* (crescendo). Fingerings: 8, 5 3 4 2 1 3, 5 3 5 3 4 2 1.

System 2: *fz* (forzando), *decresc.* (decrescendo). Fingerings: 8, 5 2 2 1 5 1, 2 5 2 1 5 1, 2 5 2 1 5 2.

System 3: *leggiere* (leggiero), *f* (forte), *pp* (pianissimo), *all.* (allegretto). Fingerings: 1 5 1 2 2 1 5 1 2 5 2, 4 3 1, 5 2 1, 2 3 1 2 4, 5 1 4 3, 2 3 5 2 4, 1 3 2 1 2 3 5.

System 4: *f* (forte). Fingerings: 3 2 1, 4 3, 5 4, 3 4 2 3 4, 1 2 3 5 1 4, 1 2 3 5 1 3, 1 3 3 3 1 2 3 5.

System 5: *f* (forte), *Ped.* (pedal). Fingerings: 3 1 2 5 3, 2 1 2 4 5, 1 2 3 4 5, 2 5 4 1 2 5 4 1 2 3 1.

System 6: *cresc.* (crescendo), *con fuoco* (con fuoco), *Ped.* (pedal). Fingerings: 1 2 4 5, 2 1 2 3 4 5, 1 2 3 4 5, 1 2 3 4 5.

Handwritten notes at the bottom: 5355, 5352.

Handwritten musical score on aged, stained paper. The score is written in treble and bass clefs, featuring various musical notations including notes, rests, and dynamic markings. The paper is heavily worn, with significant staining and a large diagonal tear across the middle.

Key markings and annotations include:

- 5 1*, *4 2*, *4 2*, *2*, *8*, *1*, *2*, *1*, *2*
- sempre*, *piu*
- Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*
- animato*, *cresc.*
- veloce*, *rf*, *cresc.*, *f pp*, *dim.*
- riten.*, *pp*, *f*, *cresc.*, *Ped.*, ** Ped.*, ** Ped.*
- legato*
- ff*, *Ped.*, ** Ped.*
- ff*, *Ped.*

At the bottom, the numbers *5355.* and *5357.* are visible.

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